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fact, so much was destroyed by the Great Fire in 1702 A.D., that nearly the whole of the town has been rebuilt, except the old Hanseatic Houses. Neither has Bergen escaped its share of scourges, for the Plague destroyed immense numbers about 1620, and before that the Black Pestilence made sad havoc about 1348 or 1350 A.D.

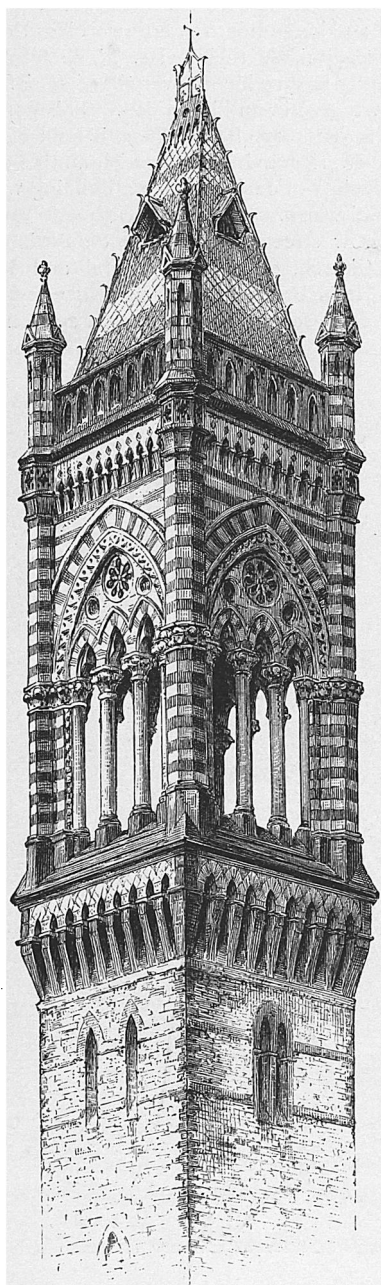
Although Bergen is the most important fish-mart in Norway, it will be better to give a detailed description of its working, extent, and season, when we arrive at the Lofoden fishing-grounds and islands and coast of Heligoland and Salten. It seems curious

that these slow-sailing "jagts" should come down five hundred miles with their cargo of fish, when Trondhjem, Molde, and Alesund, are close to their hand; but on consideration it will be easily understood what an advantage it must be for them to get in exchange for their fish anything and everything they require—a quick and ready sale for their fish and a selection of every kind of produce from the warmer climates of the Mediterranean, or even the West Indies—whether articles of necessity or luxury. Bergen can supply anything, from a marlingspike to a sea-serpent.

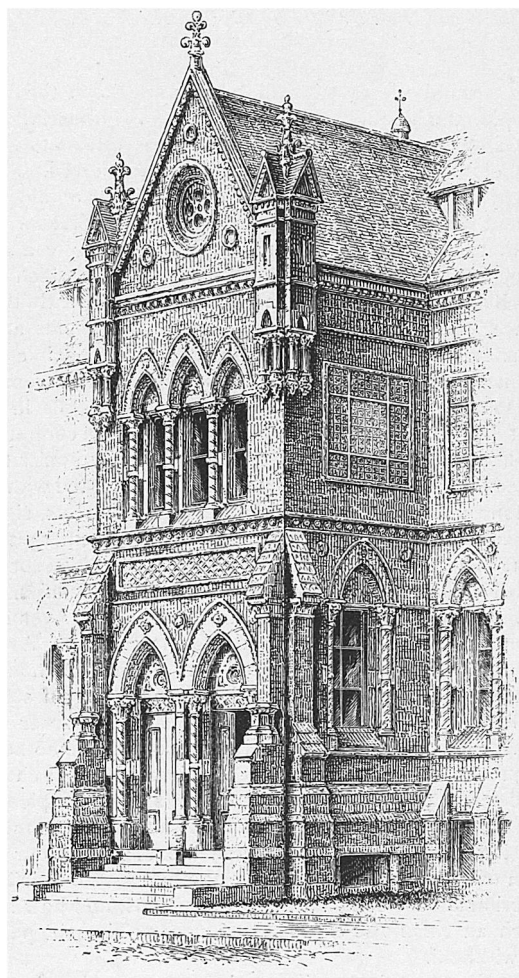
RECENT ARCHITECTURE IN BOSTON.

TWO circumstances have given to Boston an exceptional opportunity for the improvement of its architecture. These

and as much in width, extending from Boylston Street on the south to Beacon on the north, has been redeemed from the water, and here have arisen, during the past ten years, churches, public institutions, and private dwellings, which vie each with the other in carrying out every capability for architectural beauty of which present taste and knowledge are capable. Walking through wide and finished streets and avenues, the material, the shape, and the decoration of almost every building are a charm to the eye. The



Tower of the New "Old South" Church.

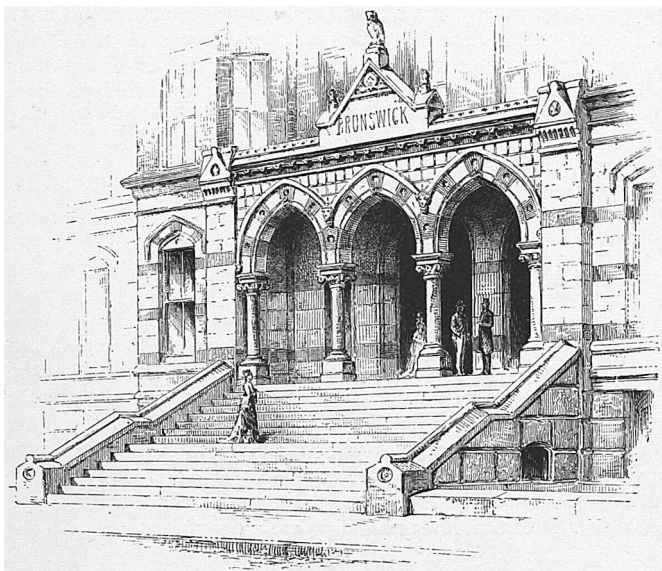


Art-Museum.

have been the great fire of 1872, and the redemption of the area known as the Back Bay. An area half a mile or more in length

mind is astonished to perceive how much in the way of taste has been accomplished with simple yet thoughtful combinations of a few varieties of stone and brick, while a grateful aroma of associations is thrown about bay-windows that recall old forms long ago admired in Dijon or in Chester, while stacked chimneys with oddly-shaped chimney-caps recall Elizabethan country-houses in England or the quaint towers so familiar in Belgium. These buildings do not occur exceptionally or at great intervals, but one

of them laps close on another, and their surrounding is enriched in some avenues by trees, fountains, and flower-beds, in long, green esplanades. Trinity Church, the Art Museum, and the New Old South, form a mass of architectural structures very imposing and



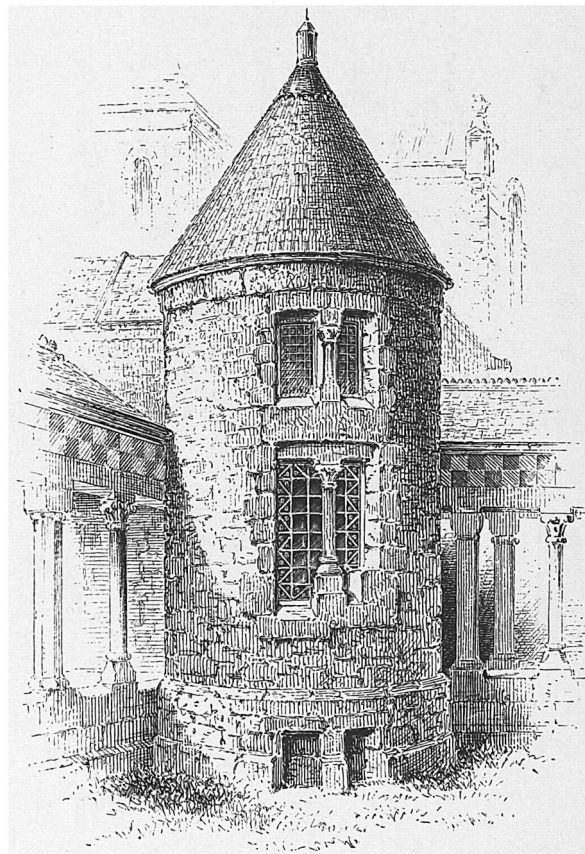
Porch of the Hotel Brunswick.

agreeable, around a large triangular enclosure down the vistas of which appear the blue hills and woods of the neighbouring country, while rows of the pretty gables or picturesque towers to which we have just alluded are seen but a short distance removed. The effect of real objects on the mind is quite difficult to obtain through words; and it is on this account that we wish the reader to bear in mind that our illustrations in this article have quite a different significance in reality, owing to the surroundings which environ them in Boston, from towers and gables of apparently the same importance, when partially obscured by the monotonous and ordinary structures of New York. These latter were chiefly erected to suit the needs of uncultured builders whose plans were nearly forced upon them by surrounding circumstance; while in Boston the great fire threw into the hands of a wealthy community an Aladdin-like power to have what they desired and to wish for what they pleased. The weary pedestrian in New York, tired with endless brown-stone fronts that line indefinite rows of streets, sighs with relief when out of the hot glare suddenly there emerges on his gaze some tasteful store-front like Brooks's in Broadway, or the rich and varied structure with its little towers, its balconies, and its gabled windows, on Fifty-seventh Street and Fifth Avenue. But in Boston the stranger, turning into Commonwealth Avenue or Boylston Street, is alternately pleased and amazed as house after house meets his eye: now it is a rich vine-carving in stone that charms him; now he is delighted with a blunt corner skilfully finished with varied gable or complicated roof; or in another house it is the pretty colours of stones or of bricks which catch his eye. The reader will perceive from our remarks that our pictures are merely culminating points; and walking about, among so much that was pleasing and excellent, we questioned ourselves, as our eyes fell first upon one object and then upon another, *why* our artist could have discriminated among so many attractions, and how he chose from such an *embarras de richesses* what to give the public and what to withhold.

Among the most interesting and important churches in the United States is "Trinity" Church, situated in Boylston Street. The lot upon which this building stands is of irregular shape, and forms the northeast corner of a triangle, whose other apexes are occupied by the Art Museum and the New Old South Church. It was on a pleasant summer day in early June, when a soft blue haze rested like an English mist over the distant hills, the still waters of the Back Bay, and the towers, spires, and house-tops that rise above the tall elm-trees that surround Boston Common, that we wended our way down the broad sidewalk of Boylston Street, whose pavement scarcely rose above the waters of the bay which

glimmered in the distance. Five minutes' walk down this avenue (for this street is as broad as one), and past a row of the beautiful houses to which we have alluded, brought us to the large triangle which abuts into the bay. On the horizon rose the tall Italian-Gothic tower of the New Old South, blue with haze, and the pointed gables of its roof glowing in the shimmering heat. Through the delicate carving of the window of the tower shone the warm sunlight, and its recessed windows alternately caught the light on the glass, or absorbed yet more of the blue haze. This building in the heat and haze, and forming the outguard of Boston in this direction, so still and so solitary in situation, looked, in the uncertain light that concealed its age, as if it might have been in Pisa, or Ravenna, whose situation it resembled, rising on piles from land which was scarcely reclaimed from the sea and the tide. Already, lately as this edifice has been constructed, its high tower begins to lean a little, and the mind's eye already pictures this one as a twin companion to the group of buildings that makes the sadness and the charm of Pisa so beautiful and so still on the remote outskirts of the town. As we wandered along we presently had passed the fine block of the Hotel Brunswick, with its tall brick front, with many-shaped windows in varied groups, its gabled roof more unlike between the different sections than any house in Paris; and here under the little cornices the swallows and pigeons had already made their nests. The front of this really impressive building has a wide and very handsome freestone porch, whose picture we give in an illustration. This porch, in common with the whole lower story of the edifice, is built of buff freestone, richly carved and variegated, while greyish marble columns, highly polished, make points of cool colour in a building whose prevailing tones are rich and warm.

Across a narrow street, and fronting on Boylston Street also, stands Trinity Church, of which Gambrel and Richardson are the architects. It is built in the Romanesque style, and its walls are faced with light-coloured granite of a salmon shade, cut in



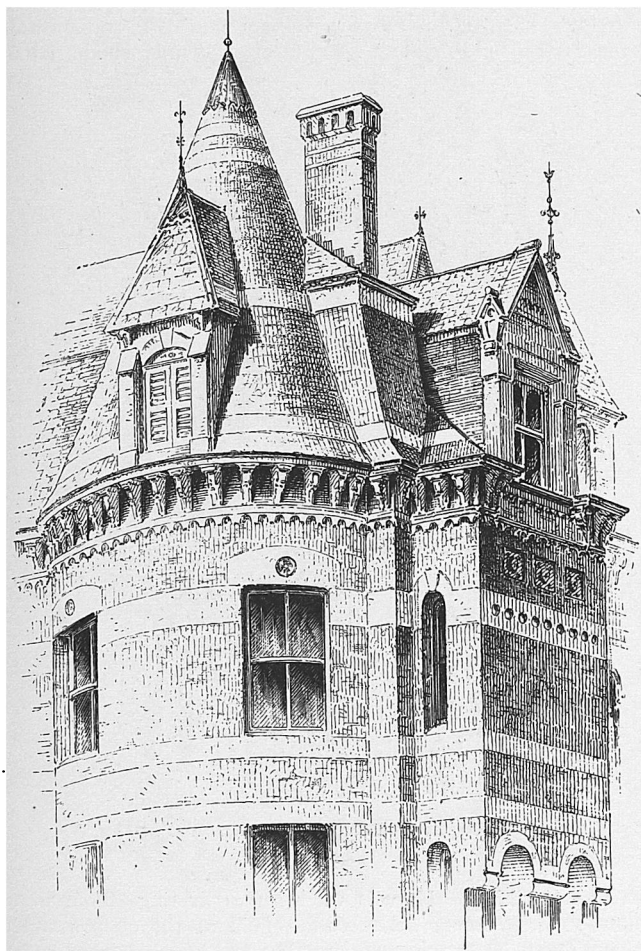
Tower of Trinity Church.

rough surfaces from the quarries of Dedham. Red granite from Westerly is also used, and most of the cut stone is brown freestone from Long Meadow, Massachusetts. The tower-roofs are covered with brick-coloured convex tiles from Akron, Ohio; and

the hip-knobs and crockets were executed in Chicago. The floor of the cloister will be covered by encaustic tiles made in Maubeuge, in France. The chief feature of the church is an immense square tower in the centre. This tower, which dominates the whole edifice, is flanked by rounded turrets crowned with conical roofs, and between them rise several tiers of windows whose round-arched tops sometimes are so small as to resemble a filigree ornament, while others open wider and cover a large section of the façade of the tower. The inside, of which we do not propose to say anything, has excited the most marked attention, but the exterior is manifold in the variety and multiplicity of its ornament and detailed form. Here may be seen the rounded apse and the flat façade, cloistered passages on whose sculptured pillars are wrought flowers and vines in high-relief, or on some of them delicate tracery of conventional plants are incised deep in the stonework. Connected with these cloistered passages rise small towers or irregular staircases, and the round, solid tower in our sketch is one of the prettiest and most picturesque of any of these additions to the church.

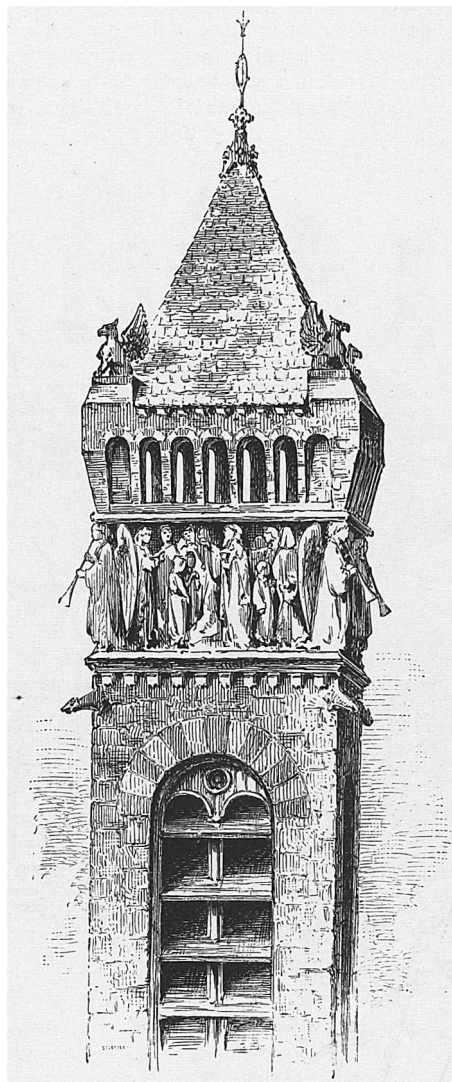
Sitting on the stone steps, by which the cloisters are approached, a delicious coolness fanned the face as we looked across the shady recess which composed it. On the opposite side of the street rose the seven or eight stories of the Hotel Brunswick, with its windows protected by striped awnings, or filled with birds and flowers. The air was still, and on the pavement the pale shadows from the church shimmered against the white sunshine. But beyond the little cloister, with its dozen or so of arches, lay a small green quadrangle, as fresh, as pleasant, and as attractive, as those which so often surprise us in England. On one of the opposite sides ran another cloister similar to the one in whose portal we

quadrangle, rose the low, broad tower which forms our sketch. The visitor to the old cathedrals of Europe can recall how often one charming feature of such edifices has received an added beauty by being relieved against another, and this one against a third,



Cone-roof Dwelling-house, Clarendon Street.

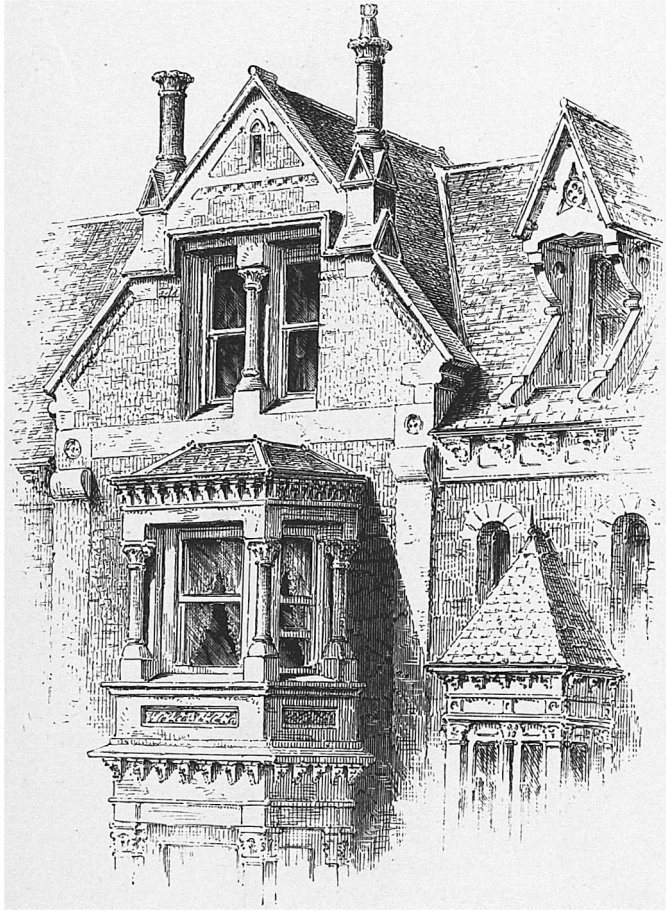
reclined, and through the openings of the latter glistened the far-off hazy hills, and the architectural structures of the New Old South, the Art Museum, and many a portico and gabled housetop. But in the near foreground, and throwing a blue shade into the little



Tower of the Brattle Street Church.

from whose aerial distances, while they have softened the outlines and blurred the details of such forms, have yet added richness, size, and a mysterious illusion to objects which they partially concealed. A like effect was produced against this little round tower of Trinity, and the visitor might be pleased to note how the big main tower, with its gargoyles, its varied windows, and its ornamented walls, gained in importance contrasted with the low and modest tower close at hand. But the feature of the church which was brought into most distinct prominence was the peculiar, and, so far as we can recall in America, the unique, ornamental stonework that formed the top section of the wall of the semicircular apse. This stonework, with a surface as rough as the other portions of the outside wall of the church, consists of a coarse mosaic work of variously-coloured stones, which are set in on the same surface with the rest of the stonework, and form big petals of flowers and foliage, red, black, and brown, and these extend around the top of the entire apse, and rise to a height of at least two feet above the window. Glistening in the sunshine are heads of men and of animals in full relief, while little irregular layers and ridges of stone here and there break the monotony both of colour and of surface. We confess ourselves to a fondness for the precious bits of marble, the elaborate carvings, and occasionally for the portraits of familiar things, which greet us everywhere in Europe; and in such a church as this one it would be delightful, we think, to see, in place of the conventional saint or the sculptured grapevine,

a girl working her sewing-machine, whose product was being given to the poor, or even a steam fire-engine quenching the flames of a dwelling-house would be unique and agreeable. One of the most forcible sculptures we can recollect abroad was on the outside of the old cathedral at Beauvais; and it represented a peasant-woman sitting in the market-place with a sack of potatoes open before her. At her side stood a beggar, while an unseen angel hovered in the air behind them. From the mouth of the open sack the market-woman was pouring her potatoes, and with them was supplying the needs of the beggar. This carving was



Gable, Commonwealth Avenue.

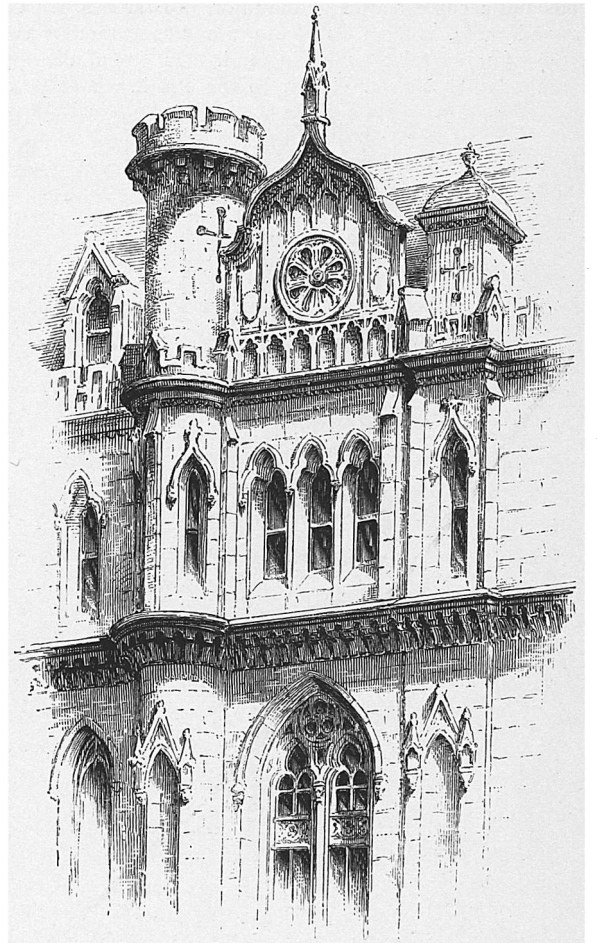
rough and coarsely drawn, but the image of charity thus sculptured in the stonework is a lesson in its homely form from many centuries. The beggars by the old cathedral go by, and saints and sinners alike fade into the great past; but this simple picture remains as living an image for our hearts now as when it came fresh from the hammer of the artisan.

Our artist has given us but the one illustration of this church; and, although he has selected a most picturesque feature, many more could as well be drawn. The fine western front, for instance, with its tiers of round-arched windows and carvings of vines and flowers, the outside of the projection that contains the organ, or the chapel, with its small stained-glass windows, as well as the roof of the massive square tower, with its gargoyles and red fluted tiles, each has its individual interest and peculiar attractions; and they are the more positive that they are found in odd recesses, within small corners, as well as in the more conspicuous positions; and the sense of an indefinite extent adds to the apparent size of this fine church.

Passing along Huntington Avenue, the pedestrian in a moment approaches a many-gabled and highly-ornate building, whose colours and exterior decoration recall the museums of painting in Munich—the Pinakothek and the Glyptothek. Here are seen sculptured bas-reliefs in pale buff-colour set into the main walls, while dead colours in salmon and dim red bring back the fresco-painting that is so liberally used in Europe. It will be seen from our sketch that the windows, the doors, and the trimmings, are

Gothic in form; but so highly decorated is this building that grouped arches, or oriel windows, buttresses, and gables, sink into insignificance in comparison with the multiplicity of terra-cotta heads, the twisted and carved pillars, and the elaborate sculptures which enrich every form and cover each plain surface of wall and point of gable. As we have before remarked in the *Journal*, there is no place like America for a medley in its architecture, and in this triangle of fine buildings a general effect of a mass of Gothic is disturbed by this parti-coloured structure which interests while it does not entirely please.

Crossing to the third apex of the triangle, on the corner of Boylston and Dartmouth Streets, one comes to the New Old South Church, which has a front of 200 feet on Boylston and 90 feet on Dartmouth Street. Built of Roxbury stone, a near inspection reveals all the beautiful ochre and iron tints of that material which draws the attention by its variations and delicate shades, while at a distance the colour is full of richness and warmth. This church is a variety of Italian-Gothic, and its tower, 235 feet high, is a most prominent object in the landscape, whether seen from far or near at hand. Connected with the tower by a small open archway, one broad gable, containing a large window, occupies nearly the whole side of the church. This gable and two others, which compose the remaining sides of the building, are crowned at their intersection by an immense copper lantern, which rises like a dome high above the main roof. In point of colour few buildings exceed



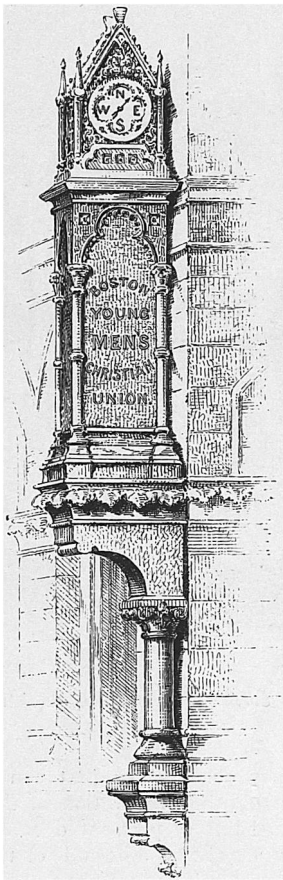
Windows and Gables of the Masonic Temple.

this in rich variety. Here is the warm, quivering colour of the "plum-pudding stone," the reddish gold of the copper lantern glowing tawny in the summer sunlight; and here can be seen, too, the shades of Connecticut and Ohio freestone, which compose the ornamental portions of the walls, such as the tops of doors and windows, and the dividing tiers between the different stories of tower and gables. From the accompanying sketch the reader will perceive the rich and delicate finish of the tower, with its tessellated stonework, its slender columns to the unglazed window, and the nice incision, which have only partial justice done them in

our print. As is this tower, so every portion of the church is finished; and whether it be the small ornaments around the side-doors, or the elaborate carving that decorates the projecting porches, each section is picturesque, and nearly all are beautiful.

A stranger, wandering up Boylston Street, passes as he goes large and tasteful blocks, high and broad with gables and bay-windows, irregularly-formed roofs finished in fancy brick or stonework, and on turning down the corner of Clarendon Street, which borders the grounds of Trinity Church on the east, he sees rise before him, at a few rods' distance, the strange and interesting structure of the tower of Brattle Street Church. Near by, between this church and Trinity, is the dwelling-house, with its cone-shaped roof, of which we furnish an illustration. This house is constructed of red brick, with its casings and copings of pale sandstone. Little corners with fancy finish, variously formed and capped dormer-windows, and chimneys in stacks or with ornamented terminations, make up the decoration of this dwelling; and slight geometrical forms in incised carving give a variety from the elaborate decoration so frequently seen elsewhere.

We now approach the Brattle Street Church, with its fine square tower, to which allusion has already been made. This building is in the form of a Greek cross, and the material, like that of the New Old South, is of Roxbury stone. Massive forms everywhere prevail, and especially in the big, tall tower with its deeply-carved bas-reliefs is this motive conspicuous. With much of the general shape of the tower of the Palazzo Vecchio, at Florence, the most conspicuous and peculiar feature of the tower of Brattle Street Church

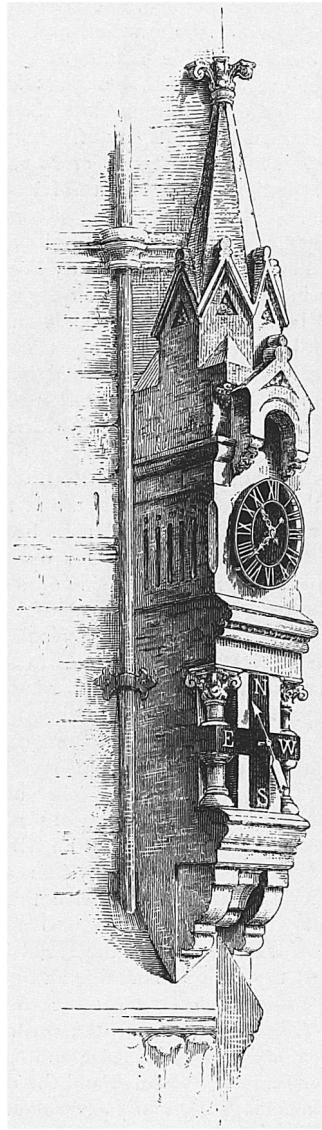


Clock and Vane, Young Men's Christian Union Building.

consists of four immense bas-reliefs that cover its surface just below the roof. The stones of which these bas-reliefs are composed were raised to their present elevation of nearly 200 feet, and afterwards a procession of giant figures was carved upon them. At the four corners of these bas-reliefs stand giant angels with folded wings, and each angel holds in his hands an immense brazen trumpet which he is blowing. Big griffins, as our illustration portrays, are perched at the corners of the roof, while many gargoyles project from various portions of the building.

Nearly opposite to this church a block of most ornate architec-

ture is now about finished; and on Commonwealth Avenue near by is the dwelling, a bit of whose roof and bay-window are a good example of the taste, the richness, and the varied detail, which prevail almost universally over this part of Boston. In no place that we recollect has brick been used in such a variety of decorative combinations as here. Black brick and buff, red of two or three different shades, form ornamental corners, interesting cornices; set endwise and with their broad or their flat sides exposed, they give variety and elaborateness to many a façade, or they enliven a projection or a recessed window. The habit, too, of inserting bits



Clock and Vane, Corner of Franklin and Federal.

of terra-cotta adds many fine effects to these edifices, and the solid appearance of all of the parts, walls, chimneys, roof, and balconies, being built of brick or stonework, yet further enhances their elegance and affluent comfort.

Leaving this newly-constructed part of Boston, and walking up Arlington and Boylston Streets, the stranger soon finds himself before the tall, Gothic front of the Masonic Temple. This building was erected in 1867, and is of very fine granite. It is 90 feet high, while one of its towers rises 125 feet above the sidewalk. This structure, which at the time of its erection was one of the first specimens of the elaborate architecture now so largely used, appears somewhat simple in comparison with many that have been built since on the Back Bay lands and in the burnt district of Boston. Even the few years that have elapsed have somewhat softened the cold, white glare of the pale granite. But while all admit the inherent beauty of this kind of stone, it appears to us that no variety of building-material is so

little pleasing in its general effect in this climate. Whether seen under the sharp light of a winter sky or in the hot sunshine of July, its hue is cold and hard. The picture we give of a few of its windows and gables has a rich and softened appearance, which is wanting to the building itself.

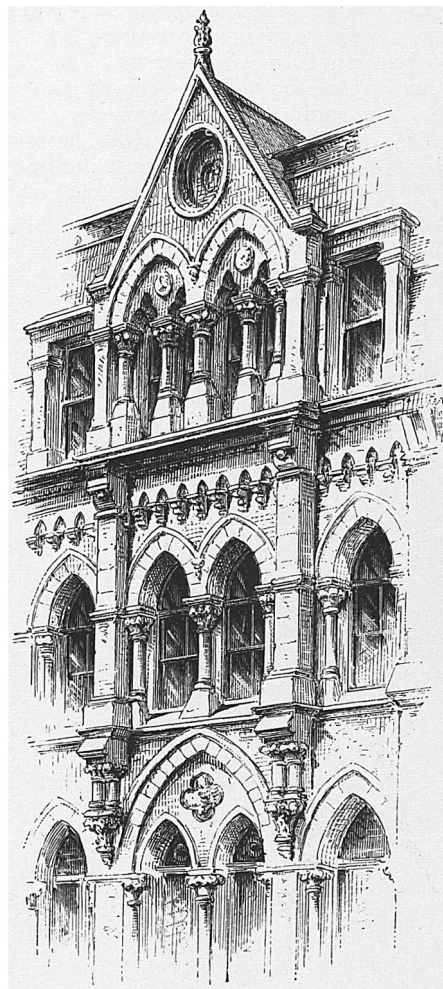
But if the Masonic Temple lacks the varied beauty of such structures as Trinity Church, its situation and its fine surroundings render it one of the best architectural points in the older portions of Boston. For, situated close by it rises the beautiful façade of the Hotel Boylston, one of the newest and most elegant of the French-flat houses now so popular in New York and Boston. This building is opposite to the Hotel Pelham, another large and fine apartment-house, and behind it rise the varied and beautiful stories of the Young Men's Christian Union building.

The treatment of the corners of buildings is one of the most important questions that disturb the architect, and as much as any gives rise to the chance for the display of invention and imagination. In New York, where the streets cross each other at right angles, no special attention to this feature of buildings is required. Each house faces on one broad street, and in corner houses its side extends down another, so that its architectural effect is a simple and positive one. But in few places so much as Boston do the streets vary so constantly in width, and they converge at every possible angle. Whether a building, therefore, stands on land in an obtuse or an acute angle becomes of the gravest consequence to the builder, and the opportunities thus afforded him for picturesque effects are greatly multiplied. Our illustration of such a condition of things is afforded by the Young Men's Christian Union building, which stands in such close proximity to the Hotel Boylston that only a narrow alley divides them. Both made of sandstone, the ornaments of the one affect the other, and the handsome entrance to the Young Men's Christian Union beautifies and ennobles this entire section of the street. Our illustration shows the clock and vane which project on the side of the main front, and even in the woodcut a suggestion of its beautiful and delicate carving is significantly indicated. Beyond this clock the front entrance rises seven or eight stories till it terminates in a pointed, lantern-shaped roof. Small stone balconies and windows in variously-grouped arrangement form a series of arches from the sidewalk, while terra-cotta heads in full relief and stone carvings of all sorts give the surface the rough look of a handsome fretwork. Unlike the Masonic Temple, and but too many other buildings, the sides of this structure, which abut on insignificant streets, are proportionately as handsome as the front. Standing between the Young Men's Christian Union and the Hotel Boylston, and looking down the narrow alley, it is pleasant to perceive the handsome ornamented turrets and windows continued into a perspective vista, while a corner cut off from the end of the Hotel Boylston has been used by the architect to develop many fine and graceful forms.

Not very far from these structures, at the corner of Essex and Washington Streets, is the store-front, the central gable of which we engrave. This store is part of a large and fine group of buildings. It is of two shades of freestone, and the blunt corner which abuts on Essex Street is particularly agreeable. In a large proportion of the costly new buildings now in process of erection, or those which have just been completed, the finish of the dormer-windows and the varying height of the roof are powerful auxiliaries to the general effect. In many cases the central section, like this gable in our illustration, rises higher and projects beyond the general front of the edifice, and its richer ornament or greater detail affords a pleasant variety from what would otherwise be dull in its monotony. It had long been an unsolved question with us what was the best way to terminate the top of a tower when a spire did not form the apex. The first glance we had of the old tower of St.-Jacques, in Paris, enlightened us as to the possibility of finishing them in an agreeable way; for, unlike the homeliness of the little square points or the nearly flat roof which so frequently surmounts them, on each corner of the beautiful old tower stood an animal, a man, a griffin, and an angel. The irregular outline which these objects afforded was attractive in a way that no merely formal repetitions of shape could have been. The low, even balustrade has its charms in

some situations, but, in a style of architecture so capricious and irregular as the present adapted Gothic, it is of the greatest value that the outline of the top should be agreeable at a distance, and the irregularity of the dormer-windows and the chimneys makes the same sort of pleasantness as the varied top of the tower of St.-Jacques. The building at the junction of Federal and Franklin Streets, of which we give a section of the corner which contains the clock and vane, is of such a description. Soaring high into the air, the eye is attracted and charmed by the great number and variety in the forms of the roof, while below the clock as well as above it one of the blunt corners to which we have referred forms one of the most agreeable points in the neighbourhood.

The pictures with which this article is illustrated are quite charming, but the degree of importance they occupy in the archi-



Centre Gable, Corner of Essex and Washington Streets.

itecture in which they constitute a part can only be accurately appreciated from thoughtful observation of the spots where they are placed. Detached bits of pleasant decoration, such as pretty porches or windows, are always agreeable of themselves; but they only stand for their real value when they accent large architectural masses, of which they form the flower and the crowning ornament. Every painter is aware, that his cherished touch of red or yellow or pure blue loses half its importance in a picture unless a skilful admixture of these tints in subordinate relations has gradually led to a culminating perfection of colour; and all lovers of the theatre know that, however much star actors or singers may be applauded, unless supported by artists scarcely inferior to themselves, the fulness of a rounded oratorio or the charm of a perfect drama has failed of half its impressiveness.

S. N. CARTER.